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since which time every visitor to Thebes has been fascinated by its brilliant coloring and by the number of charming vignettes of daily life offered in the compass of a single chamber. In the author's words, "The tourist who generally comes to this tomb fresh from the stiff pantheon and grotesque Hades of the royal tombs, immediately recognizes these pictures as faithful, though quaint, reflections of groups which have caught his eye during his morning ride through the cultivated fields, and he feels intensely refreshed by their simple human appeal. It may be true that the popularity of the tomb has been due as much to its accessibility and good preservation as to its intrinsic merit. But by presenting the average mural art and the typical scenes of the period without any serious deterioration either in color or line, it deserves very careful publication and study. This tribute of respect seems to have been paid to it even in its own day, for many tomb-scenes in the necropolis appear to have been inspired by it, and in some cases groups have been taken from it or its prototype with but slight alteration."

As the present volume is introductory to the series of Tytus Memorial publications which are to deal with various representative tombs, the author has taken up in a first chapter a comprehensive discussion of the Theban necropolis, its character and extent, its art and its creative ideas, as well as the characteristics in form and decoration of Theban tombs of the Eighteenth Dynasty. A second chapter is devoted to the subject proper of the volume—the Tomb of Nakht—in which an exhaustive interpretation is given of the remarkably interesting scenes painted upon the walls of its principal chapel.

These scenes were copied in color by Mr. Davies and his assistants with a view to the exact rendering of the original in detail and technique. The most characteristic scenes or details of them are reproduced in the volume in a series of ten color plates which unquestionably set a high standard for the future to emulate. Five line drawings or key plates furnish the composition of the walls and scenes.

A complete photographic record of the tomb, wall by wall, as well as a number of views of the necropolis, is provided in a series of fifteen photogravure plates. These are from negatives by Henry Burton, a member of the staff of the Expedition.

## DEPARTMENT OF PRINTS: GIFTS

THE Department of Prints has received from an anonymous donor a fine impression of the etched portrait of the Emperor Charles V and his brother Ferdinand by the Master C B and early proofs from four plates by Camille Pissarro. The Master C B, an early sixteenth-century etcher, was, to judge from his work, one of the group of Augsburg etchers of which Daniel Hopper, who made the earliest datable etching, and his sons Lambert and Hieronymus, are the best-known representatives. In draughtsmanship he shows clearly his dependence upon Hans Burgkmair, perhaps the most important of the Augsburg painters and book-illustrators of the period, while his etching technique is that of the Hopper family. There seems to be a decided difference of opinion about the worth of C B's artistic performance, A. M. Hind, of the British Museum Print Room, considering him of slight importance, while Herr Gustav Pauli in his *Inkunabeln der deutschen und niederländischen Radierung* ranks him among the best of the Hopper group. However this may be, the portrait in question is doubtless one of the best of primitive etched portraits, and is technically interesting as a quite typical example of early etching on iron. The four Pissarros include the *Gardeuse d'Oies* and the *Prairie et Moulin à Osny*, impressions of which were included in the recent exhibition of nineteenth-century etchings and engravings. Pissarro, in some ways closely allied with the recent French impressionist group, is best known by his paintings, most of which were executed in the so-called pointilliste manner. His highly personal art appears not as yet to have been accepted by the American amateur of black and white, who finds it rather difficult to reconcile himself to his at first sight rather odd prints, but in

London and on the continent of Europe he has for some time past been considered one of the more interesting etchers of the last quarter of the nineteenth century. Of the impressionists he was the most prolific etcher, and his prints have many of the good qualities which are associated with the work of that group.

Paul J. Sachs has presented a beautiful early impression of R. P. Bonington's little known etching of Bologna. In spite of the fact that it is Bonington's only etched plate, it is typical of his skill as a delineator of architecture. Simply and easily drawn, it has so much atmospheric charm and beautiful linear quality that one cannot be far wrong in thinking it one of the very best of the early nineteenth-century English etchings. Had there been forty plates by him of the same calibre as this, there can be little doubt but that his name would be in all the manuals. It is interesting especially because it seems to show that at a time when the English school was devoting itself to rather calligraphic drawings on copper, Bonington, even in his first attempt, realized some of the more specific etching qualities which were so wonderfully to be developed by the etchers of the third quarter of the century.

The Department of Prints has received from Theodore De Witt twenty-four prints, and from David Keppel, eighty-one. These two gifts, which admirably supplement each other, contain representative prints from the hands of so many of the more important etchers of the last century and of the present time that a very fair idea of the art could be gathered from them alone. Mr. De Witt presented two Turners, and Mr. Keppel three, all five coming from the *Liber Studiorum*. Of these, three are proofs taken from the etched plates before they were mezzotinted. Interesting as impressions from the *Liber* are in any state, the etchings moreover have a distinctly autographic quality which the mezzotinted plates do not possess, their bold linear structure being highly idiosyncratic. There is an old tradition that Turner's etching needle was the tine of a broken steel fork, and even if this is not true, it has nevertheless

its expressive value. There are eight Meryons in the two gifts, Mr. De Witt giving such fine plates as *La Rue des Toiles à Bourges*, *La Pompe Notre Dame*, *Le Pont Neuf*, and *La Tour de l'Horloge*, and Mr. Keppel such psychologically interesting documents as the *Arms of Paris*, *La Petite Pompe*, *La Tombe de Molière*, and the *Collège Henri IV*. While hardly of importance in themselves, the four plates last mentioned are typical of a considerable part of Meryon's etched work, throwing a light upon the mental processes of the deranged artist which illuminates and renders comprehensible the peculiar point of view from which his artistically very important plates were made. *La Petite Pompe*, for instance, is a decorative border containing the following verses, which in some ways have a curious similarity to the work of Jules Laforgue:

C'en est fait,  
O forfait!  
Pauvre Pompe,  
Sans pompe,  
Il faut mourir!  
Mais pour amoindrir,  
Cet arrêt inique,  
Par un tour bachique,  
Que ne pompes-tu,  
En impromptu,  
Au lieu d'eau claire,  
Qu'on n'aime guère  
Du vin,  
Bien fin?

Among the old prints given by Mr. Keppel is a very good impression of Reynier Nooms's view of the *Regeliers Poort* at Amsterdam. Meryon was so fascinated by the work of this old Dutch etcher of towns and shipping that he copied several of his views of Paris, and dedicated his famous Paris set to him, with verses ending

Mon maitre et matelot,  
Reinier toi que j'aime  
Comme un autre moi-même  
A revoir, à bientôt!

Nooms, who is also known as Zeeman, was one of the most amusing of the lesser Dutch

etchers, and had a personal quality and savor such as few of his fellows possessed. There are also impressions of nine Hadens and twelve early Whistlers, one of the latter being the charming nocturne, known as the Street at Saverne, which was made by the artist on his celebrated walking trip in Alsace. It is interesting to note that this dreamlike place is the same Zabern which leaped into sudden notoriety several years ago.

W. M. I., JR.

Perneb, the mastaba tomb of Userkaf-ankh and his wife, the pyramid of King Sahurê, and the Hypostyle Hall of the temple of Karnak; several classical subjects: the Akropolis, the Arch of Constantine, the monument of Lysikrates at Athens, the Pantheon, and the Parthenon; and the following mediaeval subjects: the cathedral of Notre Dame at Paris, the portal of the church of Saint Trophime at Arles, the Butchers' Guild House at Hildesheim, and the hall of Penshurst Castle.



MODEL OF THE NARTHEX OF SANTA SOPHIA, CONSTANTINOPLE  
(DETAIL)

### THE NARTHEX OF SANTA SOPHIA

THE advantage of exhibiting small-size reproductions of great buildings and other architectural monuments has been recognized by the Metropolitan Museum for many years, ever since the bequest of Levi Hale Willard made possible the purchasing of a collection of "objects illustrative of the art and science of architecture." The models now shown in this collection and elsewhere include a number of Egyptian subjects: the mastaba tomb of

To this list may now be added a model of the narthex of the church of Santa Sophia at Constantinople as it was in the days of Justinian, about 550 A.D., and as it is in large part today. The narthex itself is 200 feet long, 35 feet wide, and 45 feet high. The scale of the model is the same as that of the Hall of Penshurst in Kent, the model installed last year, an inch to a foot. The walls are covered, as at present, with rich marbles of different colors; the vaulted ceiling and lunettes are filled with mosaics, restored from descriptions. In these, figures in bright colors are surrounded by a